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those who will devote the greatest amount of time and assiduity to study.

For members of the Amateur Class (ladies *not* studying for professional practice) the charges will be Ten Dollars per term in Drawing, Perspective, etc., and Twenty Dollars in Painting. Pupils in Painting will have all the privileges of all other classes, without additional cost. All pupils will furnish their own materials, and members of the Engraving class their own tools.

Amateur pupils will be received only so long as their admission does not lead to the exclusion of Industrial Scholars. The number will in any event be necessarily limited, and early application therefore essential.

STUDIES.—Instruction will be given in the use of the Lead Pencil and the Crayon; in Drawing from Casts and from Life; in Perspective and Sketching from Natural objects; in Painting in Oil and Water Colors and Pastel; Landscape, Heads, Figures, Flowers, etc.; in Designing and Drawing on Wood; in Lithography, Etching on Stone, Painting on China, and such other studies as it may be desirable to pursue.

WOOD ENGRAVING.—The trustees would call particular attention to the study of Wood Engraving, as an Art, to be acquired with most certainty, and most to be relied upon as a pursuit, according to past experience in the School. It is in every way an honorable and pleasant labor, and always remunerative to intelligent industry. Many pupils of the School have qualified themselves for the successful practice of Wood Engraving, and there is ample assurance of sufficient occupation for all who may acquire the necessary knowledge of the art to practise it well.

TEACHERS OF DRAWING AND PAINTING.—Numerous accomplished teachers have been educated in the School, and have gone out to occupy useful and profitable positions in various parts of the country, to the great improvement, it is believed, of the system and standard of Art education in our public institutions of learning.

WORKS OF ART FOR SALE.—It is the intention of the managers to offer for sale at the rooms of the School, and at moderate prices, such meritorious drawings and paintings, both originals and copies, as may be executed by the pupils, or the graduates, for that purpose—the entire proceeds of such sales to be paid to the pupils, as in the case of other work. It is believed that numerous interesting and deserving pictures will be thus offered, and the attention and patronage of the public is solicited in the matter.

TO PUBLISHERS AND ART-MANUFACTURERS.—Publishers are invited to assist the School, with commissions for drawings and engravings on wood, and art-manufacturers, with orders for designs, drawings of patents, etc., which work will always be well executed and at very reasonable prices. The proceeds of such work will be paid over to the pupils by whom it is done, with a deduction of five per cent. for expenses of collecting.

THE LIBRARY.—The library of the School will be at the service of all pupils. Deeming it important to enlarge this means of instruction, the trustees will gratefully receive any donations of books relating directly or indirectly to the history and practice of Art.

SESSIONS AND VACATIONS.—The School year extending from the latter part of September, to the first of July, will be divided into four quarters or terms, of ten weeks each, beginning (the ensuing session) respectively on Mondays, the 26th of September and the 5th of December, 1859, and the 13th of February and 23d of April, 1860. Pupils may enter at any time. From early in July to the reopening in September, will be the annual vacation, with the customary intermission at the Christmas holidays. During vacation, the rooms will, however, be open as usual for the reception and execution of orders for drawing, engraving and all other work.

STUDY HOURS.—The rooms will be open daily at all hours. The regular study hours will be from 10 A.M. to 4 P.M., daily, except Saturday, with an intermission of one hour at noon.

VISITORS.—Visitors will be received at any time, though most conveniently in the afternoon.

MRS. JONATHAN STURGES,
MRS. GEORGE CURTIS,
MISS MARY M. HAMILTON. } *of the Advisory Council.*

PETER COOPER,
WILSON G. HUNT,
DANIEL F. TIEMANN,
EDWARD COOPER,
JOHN E. PARSONS,
ABRAM S. HEWETT. } *Trustees.*

Cooper Institute, Astor Place, New York, 1st July, 1859.

Literary Record.

EMPIRE OF RUSSIA. By John S. C. Abbot. Mason Brothers.

We return to this volume as an act of justice to the author, who, considering the amount of time and labor expended on his work, deserves more consideration from the press than he is receiving. In truth, to pass over such a work lightly, to treat it as we do the flood of ephemeral literature with which our publishers are injuring the taste for a solid and instructive literature, and poisoning the morals of the young, would be to inflict a serious injury on the profession of letters—one which it would be well for the critic to avoid. Mr. Abbott may not be the most dependable historian; he may lack the power of conveying his thoughts in a clear and concise style, and he may not please the too fastidious partisan, but he never offends good taste. If he is not painstaking enough for the exacting critic, it cannot be denied that his works contain an intrinsic value, such as cannot be measured by the standards applied to the common stuff we call the literature of the day. As a means of cultivating a taste for historical reading, his works are invaluable, since he contrives to fasten the attention of the reader on whatever he writes, and to make his histories read like romances, the interest being kept up to the end, and all the accessories so cleverly carried out that the mind never wearies of its task. If we cannot promise the reader the most reliable history, we can at least insure him many a delightful hour during the perusal of those works, with amusement and even profit.

So much had been said of the ingenuity Mr. Abbott displayed in defending Napoleon, and finding excuses for acts the world had come to regard as beyond the power of defence, that we were not a little curious to see in what manner he would treat the crimes of the ambitious Catherine. Mr. Abbott's good nature was equal to the task. He has evidently no love for punishing the crimes or exposing the weaknesses of imperial criminals. Is it a weakness, then, to have a historian so generously inclined towards great criminals? If it be, Mr. Abbott manifests it in a remarkable degree. "Though Catherine II.," he tell us, "had many great defects of character, she had many virtues, which those who have denounced her most severely might do well to imitate." Judged by a proper standard, her virtues, which, we take it, arose from the necessities of her position, would not be accepted in palliation of vices that would have consigned the outcast to the scaffold. Vice finds its best excuse in the pleas that historians like Mr. Abbott resort to while endeavoring to purify their criminal heroes. "Her crowning vice," Mr. Abbott says, "and the one which, notwithstanding her virtues, has consigned her name to shame, was that she had a

constant succession of lovers, who, by secret and very informal nuptial rites were bound to her for a season, each one of whom was exchanged for another as caprice incited. The spirit of national aggrandizement which influenced Catherine, was a spirit possessed, to an equal extent at that time, by every cabinet in Christendom." This is a piece of special pleading quite surpassing anything the genius of Choate could invent. Of the part she was known to take in the assassination of her miserable husband, Mr. Abbott absolves her on the ground of his debaucheries. The truth is they were both licentious at heart, and Catherine wanted to get her miserable husband out of the way, that she might give freer reign to her passions and sooner achieve the object of her ambition. "In personal character Catherine was humane, tolerant, self-denying, and earnestly devoted to the welfare of her empire. Religious teachers of all denominations freely met at her table." How a woman could be self-denying while giving the freest license to her passions, and whose private life we have the very best authority for saying was but one degree above the commonest outcast, we leave the author to explain. Ignorance might sometimes affix its seal of admiration to the polluted monarch, but we do not like to see the genius and intelligence of the present day devoted to clothing the vile with robes of purity. It is both daring and presumptuous, a pedantic effort to place vice upon virtue's throne, a service in which Mr. Abbott cannot by any possible means gain either the respect or friendship of men free to think for themselves.

A GOOD FIGHT AND OTHER TALES. By Charles Reade. Harper & Brothers, New York.

"A Good Fight" is not one of Mr. Reade's best stories, as some of our critics, inclined to praise whatever issues from the press, would have us believe. Mr. Reade has great merit as a storyteller, whatever may be said of his deficiency in style, or his handling of character. Indeed, we forget his minor defects in the earnestness of his manner and his power of exciting an interest in his characters and holding the attention of his reader. If you join him at the beginning you must accompany him to the end of his story. But you read on, continually expecting what you do not get, and closing the book disappointed. This is forcibly illustrated in the story of "A Good Fight," the scenes of which are laid in Holland; time, the middle of the fifteenth century. There lived in the village of Tergou two worthy burghers, who were blessed with nine children, for which they thanked heaven and the saints, although it was a severe struggle with them to get bread to fill their mouths. Among these children was a son of the name of Gerard, a youth of great aptitude, and who had been from his childhood destined for the priesthood by his mother. Gerard, however, had but little taste for the dry theories of the Church, and soon discovered remarkable skill for transcribing on parchment and illuminating. He was also remarkably ambitious for one of his years, and seems to have, in some mysterious way, acquired in a trice the skill in transcribing and love-making which ordinary mortals fail to attain in a lifetime. This taste for the arts is encouraged by Margaret Van Eyck, who sees in the lad an extraordinary genius, which, if properly encouraged, will secure him fame and fortune. Gerard advances rapidly in learning and skill, and when the King of Holland offers prizes for the best specimens of certain works of art, Gerard, encouraged by his patron, Margaret Van Eyck, enters the list of competitors. A great festival is to be held in the palace at Rotterdam, where the jolly king is to entertain

the competitors, as well as all the dignitaries of his kingdom. Gerard has sent in a specimen of his skill, and armed with two gold crowns and a well-filled wallet, is soon on the road to Rotterdam, elated with the hope of gaining a prize. And here it will be well to mention that the author seizes the opportunity of giving some admirably drawn pictures of the manners and customs of the people of Holland at that day.

Gerard is within a league of Rotterdam, when he overtakes a feeble old man and his beautiful and devoted daughter, who were proceeding to Rotterdam on foot, being too poor to employ asses. The old man has given out from sheer exhaustion, and Margaret not having the means of procuring nourishment for him, they tarry by the roadside. Gerard's generous heart gives out sympathy and kindness without stint, and Margaret's heart is too tender not to be moved by the disinterested goodness of the youth. Gerard unties his wallet, and with the simplicity of a rustic proceeds to kindle a fire and prepare nourishment for the old man. And while engaged in this laudable occupation a flame of inextinguishable love is kindled in their young hearts; and here the interest of the story commences. Love is followed by troubles innumerable. There are romantic incidents cleverly handled, adventures, sentiments, persecutions, imprisonment and escapes enough to satisfy the most ardent lover of melo-drama. The incidents are all cleverly handled and the plot naturally and skillfully developed. We do not wish to spoil a good story by entering further into the details of the plot, which is so evolved as never to weary the reader.

SPECIAL NOTICE.

IN order to accommodate our friends and subscribers, and to relieve us of some of the business cares of our publication, we have made an arrangement with Mr. GEORGE WARD NICHOLS, for an *up-town office* at his gallery (T. W. Parker & Co.), No. 768 Broadway. Mr. Nichols will receive subscriptions and advertisements for the CRAYON, and respond to all matters relating to the business department of the CRAYON.

We take advantage of Mr. Nichols' announcement, on the third page of the cover, to commend him cordially to any of our readers who may be disposed to consult him, or employ his services in connection with art. Mr. Nichols is substantially qualified for the position he takes, both by business energy and promptness, and by a careful study of foreign and domestic art-productions.

Our subscribers in Boston are notified that *Messrs. H. W. Swett & Co., No. 128 Washington street, corner of Water street*, will hereafter act as publishing agents for the CRAYON in Boston. The transfer of the agency from Messrs. Williams & Everett is made with their consent, in order that the CRAYON may enjoy the advantages of an agency with parties in the periodical business.

To Correspondents.—"A Chapter on Rainbows," will appear in the next number.

BOOKS RECEIVED.

History of South Carolina. By W. Gilmore Simms. Redfield. 1859.

The White Hills: their Legend, Landscape, and Poetry. By T. Starr King. Illustrated by Wheelock. Crosby, Nichols & Co., Boston. (A beautiful book.)